WHO'S WHO IN MUSIC

A DIRECTORY OF

NASHVILLE MUSICIANS

FIRST ANNUAL EDITION

COMPILED BY

J. C. PHILLIPS, NASHVILLE, TENN.

OCTOBER, 1921

Preface

THIS initial issue of Who's Who in Music represents the first systematic attempt at a local activity of grouping the musical profession of Nashville for the purpose of ready reference.

It is not the purpose of this book to compete with other estimable works on this subject gotten out in larger cities, but the aim of the editor has been to compile the names of the leaders in the musical profession, such as teachers, soloists, accompanists, orchestras, firms of musical instruments and anything pertaining to music in Nashville.

This compilation must be regarded as suggestive rather than exhaustive, and it is hoped that by the co-operation of all those interested, this work will grow with each edition until it becomes a complete musical directory of Nashville.

In closing, the editor wishes to extend his thanks to all those who rendered assistance in the work and who have taken part in Who's Who in Music.

J. C. PHILLIPS.

Nashville, Oct. 1, 1921.

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Invocation to Music

When o'er the keys my fingers stray
  In search of tones to lull my care,
I feel my sadness melt away
  As clouds dissolve in summer air.
    O Music, sent to soothe and bless,
    Vouchsafe me thy divine caress!

Come fold me in thy soft embrace,
  And waft my spirit into bliss!
With tenderness my cares efface,
  As by the touch of mother's kiss.
    O Music, sent to soothe and bless,
    Vouchsafe me thy divine caress!

Mary Cowden Clarke.

LOCALS

THE MUSIC SUPERVISORS' NATIONAL CONFERENCE, NASHVILLE, TENN., MARCH 20 TO 24, INCLUSIVE

The most important gathering of musicians ever held in the South will be that of the Music Supervisors' National Conference to be held in Nashville, in the Social-Religious Building of George Peabody College for Teachers, from the 20th to 24th of March, inclusive.

About a thousand supervisors, superintendents and college presidents will be in attendance. The programs will cover every phase of public school music, which now means every branch of music. The main topic for discussion will be the crediting of music in colleges, universities and high schools.

Membership in the Conference is open to all who are interested in music. All of Nashville's musicians and those interested in the advancement of music education should become members. It was difficult to convince the supervisors from North, East and West that there was music enough in the South and music teachers enough to make it worth while to hold a meeting in this section of the country. Finally, through the efforts of Peabody College, Ward-Belmont College, the Commercial Club, Kiwanis and Rotary Clubs, and a number of public officials and college presidents, proof enough was brought to bear, and inducements enough offered to cause the Conference to decide to hold its meeting here.

For information concerning membership, address Mr. Joe Phillips, the editor of this Directory.

PARTIAL LIST OF ATTRACTIONS TO BE PRESENTED AT RYMAN AUDITORIUM, SEASON 1921-22

October 20—Jeanne Gordon and Giulio Crimi, of the Metropolitan Opera Company, in joint concert.

November 3—Sousa and his Band, matinee and night.

December 14—John McCormack, "World's Greatest Tenor."

December ....—Anna Pavlowa and her Ballet Russe Company of eighty, matinee and night.

February 10—Jan Kubelik, Violinist.

February 27—Emmy Destinn, Soprano, in concert.

March 27—Frieda Hempel, Soprano, in concert.

May ....—Amelita Galli-Curci, of Metropolitan and Chicago Opera Companies, in concert.

For information regarding concerts, orders for tickets, etc., address Mrs. L. C. Naff, Manager Ryman Auditorium, Nashville.

The Auditorium Improvement Company will also present a high-grade Lyceum Course of eight numbers, the opening concert being November 21. To this series of entertainments a season ticket will be sold for $2.00. Seat sales for concerts to be held at O. K. Houck Piano Company.

Six public concerts by the Nashville Symphony Orchestra, F. Arthur Henkel, Conductor, at the Ryman Auditorium as follows: October 16, November 20, December 18, February 5, March 19, April 25. Also five school children's concerts.

After January 1, the O. K. Houck Piano Company will be in their new home, 219 Fourth Avenue, North.

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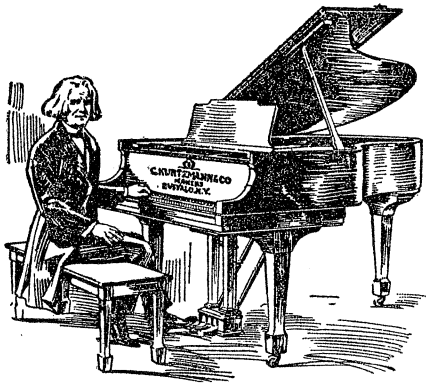

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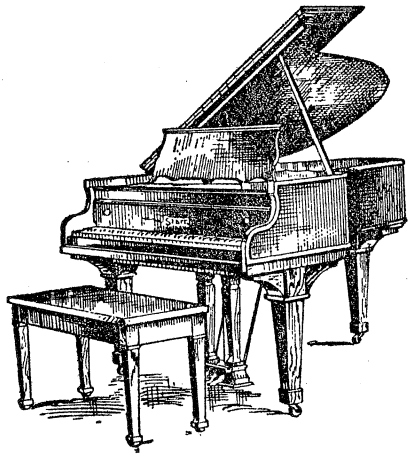

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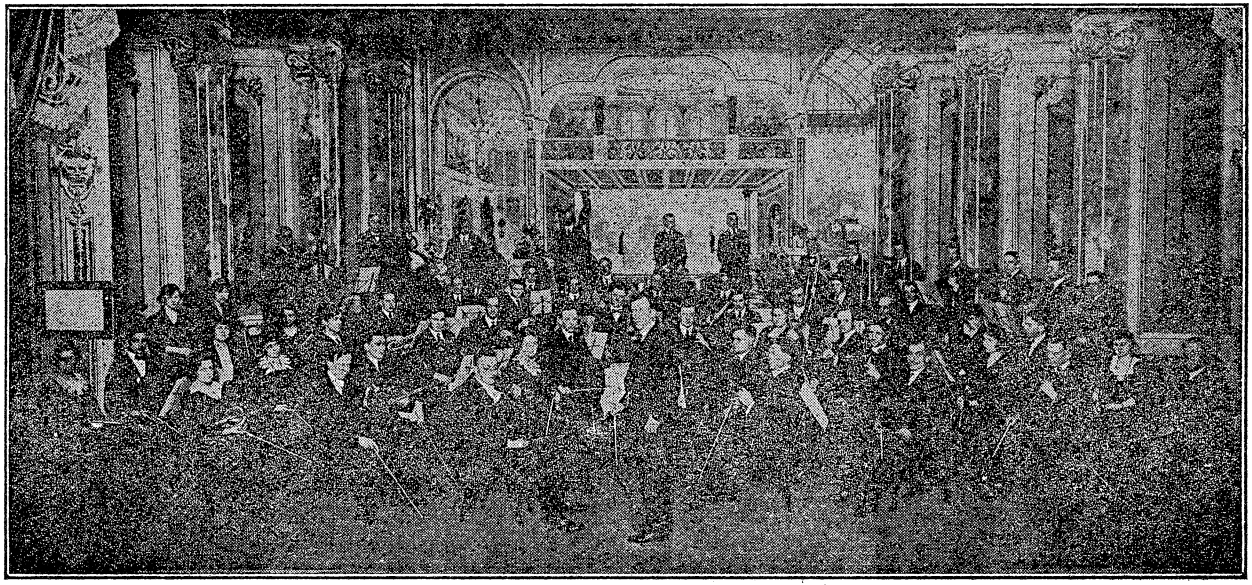

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When his father, Marcellinius the mechanic, heard that the boy at ten wanted to sing in churches, he was enraged. "What! Spoil a mechanic to make a good-for-nothing singer! Lose the wages that an intelligent stripling might make in a shop! No, many times no!" But the boy sang anyway and lived to receive $10,000 for one night's song.

NEGLIGENT AS STUDENT

For three years he studied under Guglielmo Vergine, to the despair of that worthy master. Frequently the teacher threatened to stop the lessons, the pupil showed such little promise.

When Caruso made his debut at the Nuovo Theatre in Naples, 1894, in "L'Amico Francesco," he received for four performances a pair of shoes, a pair of tights, a handkerchief and 100 francs. Old Vergine considered him overpaid at that. Caruso's latest income tax check (just an installment at that) was for $153,933. As he paid it he laughed and said, "My old teacher used to say: 'At twenty-five your voice will be dead, you are the wind, blowing through our windows. Pouf! in a moment it is gone!' I wonder if the old man knows."

For ten years after his Neapolitan debut he toured the continent, with his eyes always on America. For four seasons he was at the Scala, in Milan, then visited Russia, France, Germany and England. He was rated good, but not extraordinary.

He appeared in the Metropolitan Opera House, New York City, on November 23, 1903, as the Duke in "Rigoletto," and sang his utmost.

Caruso did not believe himself to be the possessor of a great natural voice, but of a voice that was developed by attention, intelligence and practice. A few months before he died he laid down these rules for success:

"Success is due to real work along one's natural lines.

"Work, work and still more work makes the fine singer.

"Laziness in preparatory work makes the failure."

Caruso's throat troubled him frequently, but never seriously, until a few months ago, when he burst a blood vessel in his throat while singing "Elisir D'Amour" in the Brooklyn Academy of Music. He recovered, sang again, then fell ill with a cold that developed into pleurisy, and necessitated repeated operations.

The funeral of Enrico Caruso took place in Naples, August 4, 1921. From the Royal Church of San Francesco Di Paolo, the cortege moved through streets lined with troops and vast crowds to the cemetery, where the body was placed in the family vault. Services were held in this famous church by permission of King Victor Emmanuel. Caruso was said to be the first untitled person for whom funeral services have ever been held in the Royal Basilica.

J. C. PHILLIPS

PIANO TUNING

Does your piano need tuning? Are you pleased with it in every way? Perhaps you have a good piano, but the tone is not what you expected when you bought it. Is there something that other tuners have failed to do in bringing out the tone or regulating the action as you would have it? It matters not what the trouble may be, if it can be remedied, I can do it. If it can not be, I will tell you so. Perhaps you have a piano bought many years ago, made of the finest material and had the finest tone of any piano you ever heard, but now the tone is thin and tinny, the action rattles, the ivories are off the keys, and many other things to make it disagreeable to use. All this can be remedied. The deep musical tone that you once loved so well can be brought back. The action can be made pleasant to the touch. Really, it can be made to give several years of satisfactory service. I have had many years' experience and have the necessary material and tools to do any work your piano may need. *All work guaranteed.* Not with a million dollars, but with the desire to treat you right. A guarantee is only as good as the principle of the one who gives it. For reference, will say I tune for most of the people represented in this book. Also for Peabody College; Martin College, Pulaski, Tenn.; Western Kentucky State Normal, Bowling Green, Ky.; Centenary College, Cleveland, Tenn., and many other public institutions.

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The Care of the Piano

How Often Should a Piano Be Tuned

AUTHORITIES on this subject agree that, in order to obtain satisfactory results and at the same time preserve the tone quality and keep the action in perfect working order, it is necessary to have the piano tuned at least twice a year. Pianos receiving such attention are always in fairly good condition, while those receiving irregular attention are never in condition. All other stringed instruments require more or less tuning every time they are used, then why should a piano be neglected?

A piano is only as good as the care it receives. Repairers of pianos can testify to the fact that more pianos are ruined through neglect than through use. The piano is the most expensive and the most abused article in the average home. Its neglect is due largely to the fact that it is classified and treated as furniture rather than as a musical instrument of sensitive mechanism.

Why a Piano Should Be Tuned at Least Twice a Year

There are about 230 highly tempered steel strings which, when drawn to international pitch, exert a strain on the frame of the piano approximating fifteen tons. These strings are influenced by the same atmospheric changes as the dresser drawer, or the closet door. Air that will cause the drawer and door to swell, will cause the strings to contract or expand. Thus leaving the piano out of tune.

Atmospheric conditions that will affect the strings will also affect the action and keys, causing rattles, abnormal wear on the bushings throughout the action, disarranging the touch, etc. Practice on a piano so affected is a waste of time and labor, as it is almost impossible to develop technic under such conditions.

Have your piano tuned often, and you will have a better instrument. Many piano owners from false motives of economy make a serious mistake when they allow their instruments to go without tuning until they are so wretchedly out of tune as to be almost unbearable to every one except those who are constantly associated with the piano. It is quite impossible for the child or young student to acquire anything like a true conception of the various intervals in music, unless the piano is in tune.

Pianists insist on having their piano tuned before every performance. This is necessary to insure perfect tone.

If you are a piano owner and have not had your piano tuned within six months, it is out of tune. Pianos get out of tune whether played upon or not. Pianos deteriorate rapidly when out of tune. If you desire to preserve the quality of your piano you should have it tuned every six months.

Trust not to your intuition in the matter of tuning, as your constant association with the piano impairs your ability to discriminate.

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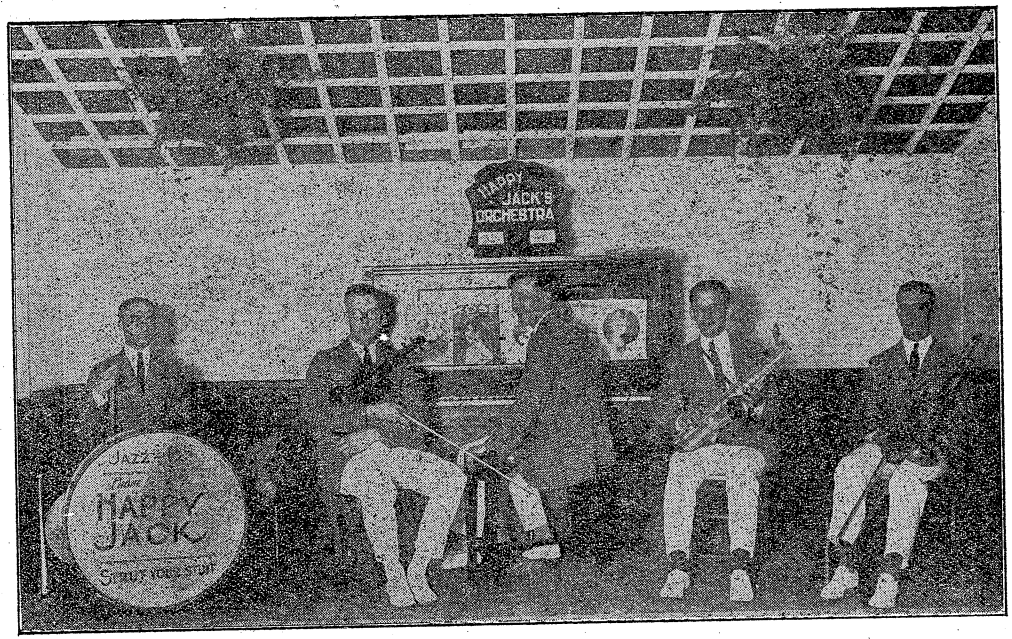

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